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ABSTRACT

Experiential educators are encouraged to include singing in their curriculum. Singing offers a dynamic form of creative engagement and can assist learners in taking risks in their learning and in active experimentation. As a holistic learning tool, singing engages the six capabilities that humans have for learning: physical, emotional, cognitive, intuitional/metaphoric, spiritual, and relational capabilities. Singing is a connecting force interpersonally; intrapersonally, it supports lateral thinking, connecting right- and left-brain functions. Singing can relax the body and provide a vehicle for safe emotional release. It generates physical energy and aerates the body through deep and sustained breathing. All the physical senses are stimulated by singing, which in turn produces heightened states of sensitivity and arousal. As part of a holistic healing practice within adventure therapy programs, singing can be used explicitly to heal physical and other ailments. Singing is particularly advantageous when working with women who have experienced being silenced through abuse, as it provides the space and a tool with which to be heard in a profound and whole way. When a group sings en masse, all members contribute to a synergistic spiraling of collective energy, insight, and creativity that can lead to holistic "peak experiences" and a sense of finding an inner "home." Singing and music should not be peripheral or an add-on to the outdoor curriculum, but a core component to curriculum design and integrated into educational events. Contains 16 references and 5 additional resources. (TD)

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22

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Turn off the Radio and Sing for Your Lives! Women, Singing, and Experiential Education[1]

Moon Joyce

ED 412 050

Introduction

How does singing relate to women and experiential education? At first glance, this question may appear peripheral or inconsequential. These subjects are often overlooked by a North American mainstream culture that dismisses the role of music in "serious" education, silences or just plain ignores women's voices, sees learning as predominantly a process for the cognitive domain, and supports praxes of both learning and wellness/healing in limited and fragmented ways.

The issue of voice for women is an important one, especially in a North American society where women must struggle for their voices to be heard and valued. This chapter illustrates how singing is an effective and powerful tool for both learning and healing processes and is, more to the point, a tool that is particularly suited for women's use to assist them in their efforts to learn and to move toward more integrated knowledge and wellness *as* women.

Firstly, I explore the holistic nature of singing and its relevance to experiential learning. Secondly, I argue that singing connects women to their power in a way that helps them to act in the world as agents on their own behalf. Finally, I propose that, as a holistic and experiential activity, singing can produce "peak experiences" (Maslow, 1962) for women that I label as experiences of coming *home*.[2]

This chapter is a distillation of a research project (Joyce, 1993) in which I asked seven women to speak about the process of singing and its effects on learning, healing, and transformation. All of the women who participated in the study sing with other women or facilitate singing for women in a variety of contexts, with the common denominator being that they are engaged in some process of change or growth in their lives. As a singer and facilitator of women singing in the context of a wilderness program for survivors of chronic abuse, I included myself in this participatory

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research project. In this chapter, I include a case study drawn from this work as well as a brief account of my own history with singing.

Background

Singing is generally regarded within North American society as something special; a talent or gift that only some are blessed with. As a result, for many, singing has become an isolated or specialized activity, either left for the "talented" to undertake or to be enjoyed more passively through listening. This is particularly true for white women who are distanced from their European or folk cultural roots. Singing is done in early grade school, in choirs, at summer camp (for those advantaged or lucky enough to go), or in religious gatherings. Apart from places where a folk tradition still flourishes among white North Americans (e.g., Canadian Maritimes), singing has largely become a spectator sport of sorts. It must be stated that this is not true for many women of colour whose communities continue to use music and singing specifically for social, religious, and/or political purposes or where singing is integral to the cultural work of the community and its leaders.[3]

My own experience singing with adolescent and adult learners has been a fascinating journey of experiential learning. Though singing is a natural function, like laughing, somewhere after childhood, that natural ability and compulsion to sing becomes too risky.

For both females and males, the most awkward age for singing is during early adolescence.[4] And for those of us who left the practice of singing or were expelled from it at a tender and vulnerable age, singing became more and more remote and unthinkable; the prospect of singing with, or in front of, others became a terrifying proposition. The fear comes from the risk of exposure, of having one's inner, deeper voice heard and judged as somehow lacking. It's interesting that I will invariably meet adults who claim they have no voice, or that they don't have a "good" voice. And yet, these same people might be found singing in their shower or singing in their cars to the radio while driving alone—only because they think no one can hear them and they are not consciously thinking about how it "sounds." The reality is that, unless we have lost all physical means to make a sound, we all have a voice. The judgment of "goodness" or "badness" comes from an expectation of performance. Singing is an ability that any voice possesses. And like any motor skill, it requires exercise to develop ear/voice coordination. I do believe there are those rare individuals who have inordinate difficulty developing this coordination. (Perhaps this is a kind of "learning disability"?) But for the vast majority of us, I believe the lack of coordination comes from an earlier "choice" or traumatic event causing us to stop singing, thus arresting the development of a natural and common capability.

The Experiential Nature of Singing

As an experiential activity, we can only theorize so much and then we must sing in order to truly know the experience and its effects. Singing, in and of itself, can be understood and structured as an experiential learning task.[5] We, as learners/singers, are provided with a frame within which the task is to be undertaken (lines of melody, key, pitch, lyrics, beat, time, etc.). Then we sing. In reflecting on the experience, we may express emotions, share observations, and pose suggestions for what we can do differently. We may position ourselves to go over the parts we want to experiment with—add harmony, change rhythm, tempo, for instance—and then repeat the piece until we are satisfied with what we have produced. This is a natural progression for learning to sing and learning specific pieces of music.

As experiential educators, we often look for creative ways to engage learners in as holistic a way as possible. Singing as a tool for experiential learning interests me because it intersects so many aspects of a learner's capabilities. Though it may not be the focus of a "lesson," it is surely an aid to learning because it assists learners in staying present and grounded when the degree of risk increases. It helps them to stay connected with others, and indeed themselves, and it opens both the senses and the imagination to intuitive knowledge. Even though singing *itself* is a risky endeavor, a song has its own way of containing itself and participants should be encouraged to decide for themselves what they want to take on.

Unlike open-ended experiential tasks, a song is an entity that has clear boundaries, a structure within which to participate and a clear ending or resolution. In that sense, a feeling of success is concrete and there is satisfaction in completion, which does not always occur in the spiraling process of experiential learning. As a tool in experiential education, singing is also an *enabler.* It enables learners to move through the stages of an experiential model in a more profound and integrated way. The following section briefly describes the holistic nature of singing that leads to its value as a learning enabler.

Singing as a Holistic Experiential Tool

Singing is a process that is difficult to put into words. Through my study of "what happens" when women sing, I found that singing exercises all the human capabilities. For experiential educators hoping to make our methodology holistic, singing provides an effective tool to bring ourselves to a more receptive and imaginative state with which to engage in our learning. (I refer to this as "our learning" in order to recognize that, as facilitators for learning, we are also co-learners with our participants.) In instances where experiential learning tasks occur in groups, singing connects learners in a way that maximizes relational learning and builds the learning community (Kaltoft, 1990).

Holistic learning is an activity that engages all the capabilities we have as human beings to take in information, process it, and "learn." The six capabilities as

articulated by Griffin (1990) that define a holistic learning activity are as follows: *physical, emotional, cognitive, intuitional/metaphoric, spiritual,* and *relational*. True to the stages of experiential learning, singing *is* experiential. But it is more than that. As a more holistic activity, it is a connecting force interpersonally (within the person) and intrapersonally (among others). Singing may be done "for it's own sake," but this fails to recognize the myriad purposes to which singing is applied.

Singing is also a very effective enabler for learning generally.[6] As an enabler in experiential learning, singing can be used to support us as we move through the stages of a learning experience. This can be achieved because of the nature of singing itself: it relaxes, refreshes, and energizes, and it encourages and supports lateral thinking and right-brain processes by stirring the imagination through metaphors and imagery, and creating mental space for possibilities.[7] Singing supports creativity by promoting playfulness. As a cognitive process, the structure of singing exercises left-brain functions which assist in sequential, patterned thinking, and serves to increase concentration and memory. Singing also connects right- and left-brain functions.

In support of our spiritual capabilities, the process of "giving voice" is sacred work and as such, promotes the full expression of ourselves as spiritual beings. It connects us to our humanity and sacredness; it grounds and centres us to our own power. Singing is a sublime experience that elicits joy, awe, wonder, and reverence—often in the midst of despair and sadness. Singing can also inspire our individual and collective will and desire.[8]

Singing creates an opportunity for us to open up to one another in order to hear each other in a deep and integral way since it crosses differences of class, race, religion, and sexuality, among others, and creates a space where differences can be seen and acknowledged in a positive and powerful way. In many dramatic ways, singing takes us into our bodies and puts us in touch with our emotions. Singing can relax our body, release physical tension, and provide a vehicle for safe emotional release. It generates physical energy and aerates our bodies through deep and sustained breathing. All our physical senses are stimulated by the process of singing which in turn produces heightened states of sensitivity and arousal. As part of a holistic healing practice, singing can be used explicitly to heal physical and other ailments. One popular technique is *toning* (Keyes, 1973; Halpern & Savary, 1985).

Singing can connect us internally to our own complete inventory of learning capabilities. But even greater possibilities exist when a group of individuals sing en masse. While exercising our individual capabilities, particularly the capacity for relational learning, all members of a group contribute to building a synergistic spiraling of collective energy, insight, and creativity which is extremely compelling and effective.

Women and Singing—Personal and Political Implications

Ann Mortifee (1991) refers to singing as an explicitly feminine act, whether it is done by women or men. She suggests that men would do well to sing and reintegrate their whole selves through the respectful use of song and voice.

For women throughout time, singing has been used as a tool of resistance, a survival strategy, a comfort, a companion, a guide to self, a means to communicate "subversive" information with others, a way to strengthen identity and purpose, and a weapon against despair and alienation. Within society's expectations of what it means to be a woman, there are very strong prescriptions as to what uses of "voice" are appropriate. My own history with singing is an instructive case. As a white female growing up in a working-class family that aspired to and achieved a middle-class lifestyle, I was regularly instructed that "little" girls were to be seen and not heard. The expectation for women to be barefoot and pregnant in the kitchen also included being *silent*. As a child, singing for me was one of the very few, if not the only, places I could have a voice and not be censored. (Now it seems logical to me that, during the history of slavery and intense persecution, African Americans experienced a similar phenomenon: discovering that music and singing were the only "acceptable" uses of voice.)

Though our family was not regarded as a violent one, there was a degree of violence exercised in the name of discipline and "respect." This occurred within a hierarchical pecking order. Like whistling in a thunderstorm, in order to cope with that which frightened me, I learned to sing in the sanctuary of my room. I realize now what a luxury that tiny room was. The louder the fighting, the louder I sang. The sound came from deep inside my body as it was directly connected to the place of fear. It was my flight when I had no arsenal with which to fight. My earliest remembrance of doing this was at the age of three. Perhaps my family thought this cute. At least it was not seen as a threat or overt rebellion. But in my room, I experienced it as my resistance and ultimately part of my emotional survival.

Rather than succumb to the terror and fragmentation of silence, singing gave me the "acceptable" vehicle to remain tangible and whole to myself. If I could sing, I knew I was going to be all right. It was a natural and holistic experience and I learned how to do it by doing it. This was an unconscious exercise in experiential learning.

Like speech, singing is a gendered activity.[9] It has tremendous potential to assist women in reintegrating in the face of the pervasive misogyny that fragments us internally and seeks to isolate us collectively. For women, singing is a way to be powerful, "in our power," and in our bodies where this is often unacceptable within a male-dominated society. Looking at the experience women have of singing and its holistic properties provides valuable insights into the promise that singing holds for women who are seeking to effect change and growth for themselves and the worlds in which they live. By engaging in an activity that is transformative, both

individuals and groups are transformed in turn. Each human capability is affected by singing and thus creates a degree of change that is larger than the sum of its parts.

A Case Study

As an Outward Bound[10] instructor working (and learning) with the Women of Courage[11] program over a five-year period, singing has developed as a particularly important component in the courses I co-instruct. This emerged intuitively and was not a conscious curriculum strategy. Singing started out as a way to bring the women to a place of readiness to sleep for their first night in the intimidating new environment of the wilderness. I taught them Cris Williamson's "Lullaby" (1977)—a simple song to learn and sing. It became a most requested song and a popular bedtime practice. From this experience, I introduced "sing-songs" when it seemed that a shift in energy was needed from fatigue or heavy discussion to playfulness and rejuvenation. I remember we sang some dreadful '50s songs of "love gone wrong." But we laughed and hooted and sang with full voices. The more we laughed, the louder we sang. It was at about this point that I wondered about the significance of the context in which we were singing. No men were present and there was something deliciously permissive about singing into the night sky or the open air. Our voices had a place to expand into without bounds. The women talked of feeling a kind of "abandon" that they had long forgotten. A few said they had never felt this way. Energy was certainly raised in these moments and was put to good use helping the group stay present with one another and the work they were engaged in as a group. The outdoors posed a threat, but it also revealed a desire. The threat and desire simultaneously appeared to be to face one's self and be present *to* and *for* one's self. Singing provided moments of connection with self in a way that was at times playful and at other times reverent and solemn. What I noticed was the quality of sound that emerged over the period in which the course ran.

Over time, and many courses, I was able to compare group responses. In those groups where singing is taken up with more enthusiasm, I hear a new quality of sound emerge: deeper, gutsier, emotional. I hear voices rise from the belly and possibly even lower. Talking voices have a different resonance. Laughter starts to come unself-consciously. Although it would be nearly impossible to measure the direct effect that singing has on the experience of women in their Outward Bound experience, there is a noticeable difference that I can only ascribe to the powerful experience that the women have as a result of singing.

Before each course, many of the women are already well into a shift in consciousness about the ways in which their basic human rights are denied through the various forms of abuse and trauma they sustain as individuals and as women specifically.[12] However, many come to recognize, often for the first time, the denial of their rights as they develop a sense of confidence and self-esteem, and a sense of their own selves. As a sense of self emerges, so, too, does the awareness and outrage

at having been silenced through abuse. Once women find that they have a *right* to their voice, they can begin to make steps to its reclaiming. This "coming to voice" is a radical shift in consciousness, from which agency flows. Frankie Armstrong (1985) speaks of this shift toward agency:

> I believe that the feeling that we have a *right* to be heard is very closely related to our ability to *make* ourselves heard.... For many women, so much anxiety and inhibition has come to surround our voices, particularly when it comes to raising them in volume—really letting rip—that it is truly difficult for us to make ourselves heard in group settings or public meetings. Hence, although the [singing] workshops started as a way of helping people sing, it soon became very clear that much, much more was being released than the singing voice.
>
> And if so many of us feel robbed of our voices and the right to be heard, it must follow that this has implications collectively and politically. (pp. 22-23)

Although the Outward Bound program is an experiential education program and is not geared to be a form of therapeutic intervention, many of its components will have a therapeutic effect. Singing is clearly one of the components that enables that healing effect.

The Healing Effects of Singing

The passive use of music (listening) in psychotherapy and other forms of healing is well documented. However, making music with the body is also a form of "body work" that has great potential to release tensions, free blockages of energy, and access emotions and memories that are locked in various locations in the physical body. Most therapeutic practices incorporate techniques for their subjects to "get their feelings out" and "express their anger." However, the prospect may be paralyzing for those of us who are either disconnected from our voices (and bodies), unfamiliar with our own emotions, or terrified to really let go with unstructured sound. For survivors of trauma or chronic violence, singing is a contained and structured way to begin making sounds where the ability to make *any* sound has been constricted. The playful use of singing can help survivors move through the terror of making sounds or losing control vocally. In many cases, the process of singing is a doorway to expressing "taboo" or terrifying emotions. The playfulness of singing also offers people who are deeply cocooned in themselves an opportunity to receive some pleasure or a taste of life-affirming joy and the hope of healing. As a tool for group therapeutic work, singing has the ability to connect individuals in a way that encourages attentiveness and focus in order to concentrate on learning.

Singing as a Way Home

Singing, particularly in a context of struggle, learning, or transitional change has the capacity to lead us to high degrees of holistic experience—the highest of which I refer to as "home." This can open us to new ways of seeing and expose us to diverse perspectives of reality, thus promoting compassion and cooperation.

Home is the place where one feels safe, where one is the product of creation as well as experiencing the process of creating. Home is also about connection, relationship, and a sense of being-ness: home is about being at-home in the self, of knowing truly who you are. Knowledge of home encompasses the future, the present, and the past. It is holistic. It is a peak experience and a deep experience. It is the place where the individual and collective experience of identity and agency come together.

> It has been said that all real sickness is homesickness. Who among us fully inhabits the house of his or her particularity? It may be said that a part of every one of us is permanently away from home. That alienation wounds us deeply. We are homesick for wholeness, for at-homeness with ourselves, god and the human family, and all of creation on and beyond what we call planet Earth. We are in need of healing, and healing means coming home. (Winter, 1991, p. 255-256)

Why is "home" so important for women? "Home is that ability to be who you are wherever you are."[13] This ability, or *right* I would say, necessarily involves political action and a commitment to changing contexts where that right is denied through oppression or mistreatment. It is another junction of the personal and the political.[14]

Sandra Butler (1992) states that women in a woman-hating world live in a state of exile.[15] In the instance of oppression as women, the experience of exile is profound—for it forces us to find our way in the darkness, disconnected from one another, from the web of community, and from our whole selves. The opposite to exile is "home." The definition of home is highly subjective: it is a construction of both individual and collective identity and agency in each context where one finds oneself being "at home."

> There is a myth of home for women. In a woman-hating context, they don't have a home. They may have a dwelling place that may act more as a cage as much to keep danger out as to live in.
> Women don't have the freedom to walk out the door.
> Women don't have the freedom to make decisions about our lives.
> Women don't have the means to prevent the rape of ourselves.
> (L. Karch, personal communication, March 1993)

The trauma of oppression is a chronic form of pain and dis-ease. Women as an oppressed group, in *all* our various communities and identities, live in a state of

fragmentation and exile. This may be subtle or overt, but it is always there. Thus, any process that can contribute toward a reintegration and healing of our fragmented and alienated selves, is a valuable and necessary process for survival first of all, and also for the development of our full human selves. Singing is one such process.

> The reason why singing is holistic and healing is because, when you have those "peak/wholeness" experiences, they are completely opposite to trauma. Trauma, by its very nature, profoundly violates the conditions of holistic learning [and healing].
>
> Trauma likely violates each of the elements of holistic learning—which is why trauma is such a profound learning experience. So healing then comes from revolution (as in coming around) to a place where the opposite of trauma occurs utilizing all the elements of the holistic learning in a positive and empowering way. (Karch, 1993)

There is a special connection to "home" for women who are engaged in movements of growth, learning, change, transition, or struggle. Women acting on our own behalf are a disruption to the normalization of male domination. In the construction of male domination, women's strength *as* women[16] independent from men and autonomous, is a threat to those very structures and systems. As we become stronger, we ourselves may feel threatened by the loss of what has been our familiar, albeit oppressive or unsatisfactory, relationships. As Michele George (Joyce, 1993) articulates, "They may wonder 'Who will there be to play with?'" As a woman changes the context in which she lives, the context must make room for the changes. If this does not happen, there may be a crisis of identity or a tremendous sense of loss and grief—a new alienation and a new hunger for a better "home." It is in the struggle and search for home that home is realized.

Singing helps us to cope with difficult changes and brings new consciousness "home." In these moments, learning becomes fully integrated because of an intense connection to our own capabilities and to our *femaleness* individually and collectively.

Some Important Considerations for Facilitating Singing

Unfortunately, there are no formulas or recipes for how singing can be used effectively as a tool. But two essential conditions require choosing the "teachable moment" and creating a space that is as safe as possible. Safety ensures that all can stay open, in touch with our intuitive selves and as fully present as possible.

It is important that singing's holistic capacities not be underestimated or missed. The effects of the learning are often very deep, can be mystical, and may overlap into the therapeutic domain (Campbell, 1991). Singing must be used respectfully and responsibly with the understanding that there may be unanticipated consequences.

Therefore, as facilitators of learning and/or healing, we must be explicit about the intent of using music (as with any strategy or tool), sensitive to context and the identities of the participants, and accountable for the consequences of its use.

As facilitators, we need to develop our empathic abilities to be able to sense a group's readiness and the direction that a singing activity must take. This is largely an intuitive process. But if I personally don't have great radar, I can always do an energy or emotion check-in before suggesting a song (e.g., "How are we doing? What do you sense would be helpful right now?"). This gives me clues as to whether singing would be useful and what sort of song is appropriate to lead and/or teach. For example, if energy is low, I go for a familiar, nondemanding kind of song, slow to moderately paced, and reflective. If energy is high, frazzled, or unfocused, I direct energy to teaching a song as a way of refocusing, grounding and reconnecting the group. In some sense, the feel of the songs I choose mirrors the energy and emotional pitch of the group. It's a way of acknowledging in an outward form what is going on inwardly and individually. Participants usually experience this as relaxing, refreshing, and connecting.

Participants need to "have permission" to calibrate the intensity of their own experience, always having the option to decline or to make the sounds they need to make. Making music is not a goal, but a means to a learning process. Those who choose not to sing are also participating as listeners and must be respected for their choice. They are not "resistant" or "non-singers." I consider speculation of someone's reasons for not singing a disrespectful invasion of their boundaries. Any efforts, overt or covert, to force an individual or group to sing will be about as successful as forcing someone to lighten up or have a good time. *Then* you'll see real resistance!

My most successful leading of singing occurs when I am well-grounded in my own power and in touch with what's going on for *me*. Because it's often true that if I'm feeling low-down, chances are the group I'm working with is, too. If my "felt sense" (Gendlin, 1978) feels accurate, I may choose a song that says something that I sense the group is thinking but no one is saying, or a song that captures what we are all saying, but celebrates the work we've done to get there.

Leadership is leadership is leadership. And that goes for singing as well. Each of us has our own personalities, values, and styles. Rather than my attempting to suggest that there is a way to lead singing, I would suggest that you who wish to do so rely on your own leadership skills and style. We cannot be who we are not; insincerity and phoniness will sabotage any efforts, no matter how well-intentioned. I would conclude by saying: Relax, be yourself, stay present to yourself and others, and only sing songs that reflect what you truly believe in.

Conclusion

As experiential educators, we would do well to include singing in our curriculum. It offers a dynamic form of creative engagement and can assist learners in taking risks in their learning and active experimentation. Collective songwriting is one example of an initiative that can assist learners in consolidating the insights gained from their learning. We must also be sensitive to women's ways of seeing the world and living in it. This requires some understanding of the forces that women must contend with that are not present for men. Also, since songs very often reflect cultural identities and histories, we need to be aware of the cultural identities of our participants and ensure that the content being chosen reflects those identities in a respectful and nonappropriating way. Songs are most effectively used when we can connect to the song's context and appreciate its historical, cultural, and political significance. This helps participants to identify with what they are singing and connect to a deeper meaning for themselves. In choosing content, substance must not be sacrificed to rhetoric.

As a tool, singing is very practical. It is easily accessible, portable, requiring few resources, humane, and inexpensive. Leading people in song requires some skill but it is not beyond anyone's learning if they themselves are comfortable singing.

In the context of an experiential curriculum, music and singing cultivate an awareness of holism and one's own capabilities. As such, singing and music should not be peripheral or an add-on to curriculum, but rather a core component to curriculum design and integrated into educational events. This is particularly advantageous when working with women who have experienced being silenced, as it provides the space and a tool with which to be heard in a profound and whole way.

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Endnotes

[1] The idea for the title of this chapter came from my experience driving with the radio on and hearing a steady stream of songs where, as a woman, I felt diminished, insulted, assumed powerless, blamed, and/or just plain erased. That transformative experience taught me that radio's "popular culture" is not good for my health.

[2] Since peak learning experiences are also deeply holistic, there is a broader dimension to the experience that is not completely articulated by Maslow's term, "peak experience." I also feel that the image of a "peak" does not speak to the reality of most women's lives. "Home" represents a more intricately woven depth of connection that is valued highly by women. This shift in metaphor is inspired by Carol Gilligan's study (1982) on the moral development of women, which skillfully points out that women's moral development is based on a set of values that differs from that of men.

[3] In Canada, for example, the community of African Nova Scotians in the Halifax area relies heavily upon the Church as a centre for community activities. In this context, singing is normalized and reflected in family events as well. The concept of singing as something one "has to learn how to do" is a bizarre concept. In a situation where "everyone sings," singing as an *ability* is never questioned. Where there is a history of struggle against multiple forms of oppression, there is very often a history of singing that is *integral* to that struggle, not peripheral.

[4] As we approach puberty, we lose the unself-conscious state of embodiment that is so immediate in infancy and childhood. This is compounded by the self-consciousness that emerges in girls and boys as our bodies go out of control with changes that are both frightening and wondrous. Social conditioning, however, teaches us, as girls, to view our bodies as no longer our own property, but the property of the male gaze. This becomes intensified in adolescence as we are increasingly sexualized. Suddenly, being acceptable or "good" girls pressures us to become very modest about exposing any parts of ourselves. The role of our female voice also undergoes change as we are encouraged to follow a prescribed set of behaviors and attitudes. The consequences for failing to do so escalate. Paradoxically, while struggling to find our own voices, we, as adolescent girls, long to belong. Peer pressure is often swift and cruel if one utters an uncool thought or sound.

[5] Experiential learning is often illustrated using Kolb's cyclic diagram (1984) showing concrete experience, active reflection, abstract conceptualization, and active experimentation.

[6] The use of music in Waldorf schools is an excellent example of an integrated music program that is valued as a learning enabler.

[7] Songs are poems with language that is highly metaphoric. They provide a rich stimulus for divergent and creative thinking. A valuable application of this quality occurs in coded language, where metaphors are used frequently in songs by oppressed peoples to communicate information with one another that would jeopardize their safety if the information were to be transmitted literally.

[8] Music that affects will and desire can be readily misused to promote the worst characteristics of human nature. Songs written as propaganda to instill fear and hatred of the "Other" and glorification of that which is detrimental to human communities is always a serious danger. For example, music and songs were an integral part of the education and indoctrination of youth in Nazi Germany. Once they had captured the imaginations and spirits of the people, it was much easier to rationalize a nationalistic agenda for ethnic genocide and imperial expansionism.

[9] The gendering of singing means that the specific ways and reasons that women sing (or don't sing) are different from those of men. This is not meant in an essentialist way but to be

viewed through an analysis of the social construction of voice for men and women. (See Belenky, Clinchy, Goldberger, & Tarule, 1986.)

[10] "Outward Bound" refers to an international network of outdoor adventure-based schools.

[11] Women survivors who participate in these particular Outward Bound courses are in an enormous transition time that is stressful and produces high levels of anxiety. For women who are survivors of chronic and acute abuse, many tasks are perceived as much higher risks. For example, darkness and sharing a tent with strangers can trigger memories of a perpetrator or past trauma. The successes are experienced, therefore, in a powerful way as the women are more acutely open to learning and personal growth. Their learning is experienced well beyond the comfort zone. However, there are also many supports made available to them that have historically been absent. This is frequently a profound experience in itself.

[12] One of the themes of the Outward Bound program is to assist them in making a distinction for themselves between "victim" as an *identity* and "victim" as an *experience*. The former is inescapable, where the latter is an experience that holds the possibility of change and transformation. For those who grow to refuse seeing their experiences of victimization as defining "who they are," they begin calling themselves "survivor." Therefore, in this paper, I choose to refer to women who have been victimized as survivors rather than victims.

[13] This expression is attributed to a First Nations' man, but his identity is unknown to me.

[14] A visioning exercise I use requires a group of women to imagine what the world would be like if every woman truly had the freedom and material means to be all of who she is.

[15] As both a political activist and a psychologist, Butler is well aware of the collective nature of psychology. In order for individual women to thrive, there must be political change at the collective level to the context in which those women live and are damaged. In failing to transform the context in which women heal, the cause of dis-ease will continue and the need for healing will perpetuate itself.

[16] Sandra Butler was once quoted as saying men are punished for their weakness and women are punished for their strength.

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